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## A Statement on the Place of the History of Art in the Liberal Arts Curriculum

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# A STATEMENT ON THE PLACE OF THE HISTORY OF ART IN THE LIBERAL ARTS CURRICULUM<sup>1</sup>

BY A COMMITTEE OF THE COLLEGE ART ASSOCIATION

THE war has focussed attention on an issue that has existed in American education for many years. Immediate military necessity has led to technological training on a greatly extended scale. Faced with the urgent demand for this training and with serious economic insecurity, our colleges have had to curtail their program of instruction in all the "useless" areas. In this way the tendency of American education throughout the twentieth century to become more practical and to emphasize science and vocational training has been suddenly and very rapidly accelerated. The great dangers inherent in this tendency—specialization, indifference to ends, disregard of the emotional and imaginative life—have now been magnified. It seems clearer than ever that our educational policies need revision. The growth of a democratic culture requires idealism and a sense of values among the young, and these qualities it is the function of the colleges to promote.

All the humanities are seriously challenged. The history of art has been affected by the general educational trend, and it is faced with some additional problems of its own. The real function of the study of art in the liberal arts college is often confused with professional training—the training of artists or of art historians. When, on the other hand, courses in the arts are designed, as they should

<sup>1</sup>As announced in the January 1944 issue of the *COLLEGE ART JOURNAL* committees were appointed last year to study the function of art courses in university and college liberal arts curricula.

This report is the first to be completed and treats specifically the function of history of art courses. A similar report on practical or studio art courses is being prepared by a committee under the chairmanship of Peppino Mangravite.

These reports are made by independent committees appointed by their respective chairmen and do not express in any way the official attitude of the College Art Association of America.

It is hoped that these statements addressed to deans and other university officers as well as to the membership will help to promote the study of art at the college level and also to clarify the objectives of the different approaches.

There has been no attempt to make the reports exhaustive. The membership is encouraged to express its opinions.

S. McK. C.

be, to further understanding and enjoyment, there is considerable difference of opinion as to what method of study best achieves this purpose. And finally, because the visual arts are not as widely understood as literature or music, some colleges have not introduced the study of them in any form whatever.

These problems must be seen, first of all, against the background of an unprecedented popular interest in the arts. The taste for them has spread during the past twenty years to a much larger section of the people, our museums have grown at an unparalleled rate, and the number of our artists is increasing rapidly. In the 'thirties the Government responded to this wide public enthusiasm by supporting the teaching, production, and preservation of the arts. In the last ten years the United States has become a world center in this field. Many of our colleges, often assisted by the Carnegie Corporation, introduced courses in the arts for the first time; others greatly expanded their programs. The increase in the study of art in American colleges has been exceptional, beyond that of any country in the world. Is this development to be checked, or even reversed, after the war? If so, we shall pay heavily for it.

The value of the study of the arts in American colleges assumes to-day a special poignancy. Without the kind of experience which this study provides, the student is abandoned to the blind deforming influence of the mass arts—advertising, popular magazines, movies, and soon no doubt, television. Largely commercial in intent, cynical, blatant, they exert a pressure to which he would be unable to oppose a critical attitude or any sense of values. They would assume, unchallenged, the role of shaping personality which the colleges refused to accept.

Despite the remarkable growth of interest in the arts in recent years, the study of them has remained marginal to the curriculum of some colleges, and in others is not included at all. The attitude towards art in many university circles is still compounded of traditional views which should long ago have been abandoned: one, the conception of art as an imitation of nature, so that it is valued merely for its accuracy of reproduction and its technical sleight-of-hand. According to the other view, art merely decorates or sweetens life, and it may therefore be added to the diet of the college student only after he has assimilated the "solid" courses in science, literature, or philosophy. Art is a frill, a dessert.

But the arts of painting, sculpture, and architecture express, just as do literature and philosophy, human thoughts and feelings, and

they communicate, too, man's most serious comments on his relations with his fellow-men and with the world. They may deal with somewhat different phases of human emotional and intellectual life, but they nevertheless are centered within that life. The history of art is an indispensable part of the liberal arts curriculum because the purpose of that curriculum is the development of wisdom, responsibility and judgment. If these qualities are to be acquired by extending the individual's own experiences into those of human society as a whole, and, more specifically, by a study of the best that has been thought, said, and done in the past, then the student must be given an opportunity to comprehend the masterpieces of architecture, sculpture, and painting. All educated people have read Shakespeare. No person can be called educated unless he knows the sculpture of Michelangelo or the painting of Rembrandt.

This is the fundamental meaning of the history of art in liberal education. It aims to promote enjoyment, insight, and judgment, not the learning of names, dates, and formal peculiarities for purposes of classification. It is not limited to, nor designed for, the training of art historians and it is therefore not intended to impart a professional knowledge of facts and methods of research. The history of art is likewise not intended for the training of artists, any more than the study of English literature is designed for the development of writers. But if art is to have depth of content and meaning, the history of art and liberal education have a special value for the young artist. Enriching the artist's personality and providing an enlightened audience for his work—that is the way in which the history of art can serve the production of art itself.

The objectives of the history of art in liberal education are shared to some extent by non-historical methods of study. Courses in the "appreciation of art" or "the principles of design" may succeed in developing perception, but unless the insight of the student is enlarged and deepened by historical knowledge, such courses must be regarded as essentially introductory and therefore limited. They presuppose the belief that works of art may be fully understood and enjoyed by persons who know nothing of the history of art or thought or society. But how can one perceive the qualities of form and meaning in a medieval painting without knowledge of the artistic and religious conventions of its period? Can a teacher who is ignorant of the religious functions of a Baroque church possibly do justice to the artistic character and expressiveness of the build-

ing? Non-historical study implies a denial of richness of content in works of art. Actually a painting or a statue embodies ideas and attitudes of the most diverse kinds, and these can be ascertained only by comparing it with contemporary and preceding works, and by connecting it with the contemporary cultural and social pattern. Through these relationships new and unique qualities of the work are revealed and evaluated. As the single work is recreated artistically in this way, it in turn illuminates other works of art of the period and other forms of the culture. Without this historical process parts of the work, the symbolism of its forms and color or even the subject itself may be misunderstood, and at best only a limited number of its qualities of form and content are perceived. For the observer then sees only what he is looking for (albeit unconsciously), and his insights are shaped chiefly by contemporary taste and the art of the present or very recent past. Objects made in more remote times are given consideration and valued only in so far as they have, or seem to have, qualities which are congenial to this taste. Since the past is made to seem very similar to the present, it cannot be said to illuminate it. The teaching of art without knowledge of its historical context tends to be indoctrination and rationalization of the preferences of the teacher.

Art historians themselves are also influenced by contemporary art and taste and the contemporary world. But through historical study of the work and the conditions of its production and acceptance, through acquisition of knowledge and the cultivation of a sympathetic imagination, they attempt to surmount the barriers of subjective vision. They try to discover and to demonstrate what the artist intended his work to convey, and what his audience saw in it. Their study extends, therefore, into the history of taste and the history of criticism.

Apart from its general importance, the history of art has a number of special functions within the liberal arts college. Study of the literature of foreign peoples is possible only if students know the languages in which they are written, or if the writings are read in translation. This difficulty, a serious one in college instruction to-day, does not arise in the study of the visual arts, where linguistic barriers do not exist, and where it may be necessary to deal with a reproduction (often nowadays in full color), but never a "translation." This fact, in addition to others to be mentioned below, makes possible an unusually wide range for college studies in this

field. No other discipline can equal its scope nor provide a similar historical synopsis. Courses in the arts can give the student insight into periods remote in time, and into cultures as different from ours as the Egyptian and the Chinese. In institutions which maintain a free elective system, many undergraduates know Greek and Roman civilization only through their statues and buildings. Elimination of courses in these arts would often be tantamount to elimination of these basic cultures from the curriculum. In certain other periods, such as the Italian Renaissance, the visual arts, rather than literature or music or science, were central means of expression. These arts, then, provide the best introduction to the culture as a whole.

Instruction in the visual arts has certain pedagogical advantages over other branches of the humanities. Whereas pieces of music or of literature unfold in time, the objects of painting, sculpture, and architecture exist in space, and each may be seen instantaneously in its entirety, or, in the case of architecture and some sculpture, from a limited number of points of view. Thus it is possible to apprehend the structure and coherence of a painting or a statue more quickly than that of a novel or symphony. In museum or classroom work, the object itself or a good reproduction of it may be continuously displayed, so that a very rapid and constant series of shifts from discussion of the object to the object itself and the aesthetic perception of it may be made. With few exceptions, all parts or qualities of a work are actually present throughout the study—as they cannot be in literature or music. And since comparison is the fundamental method for the discovery and demonstration of the unique qualities of works of art in any medium, instruction in the spatial arts has this peculiar advantage: two or even more works can be seen together. It is thus easier to exhibit similarities and differences between the early and late paintings of Renoir than between early and late novels of Balzac. Juxtaposition of photographs of the Parthenon and of Chartres Cathedral suggests sharp contrasts, which disclose, in a vivid way, distinctive qualities of each of the buildings and of Greek and medieval Christian culture.

The history of art is no less fundamental to liberal education than any other field of the humanities. While the study of literature, particularly English literature, has and should have a certain primacy in the curriculum, educators must recognize that for many people the verbal symbols of language cannot communicate feelings

and ideas with the compelling power of the concrete imagery of the visual arts. To grasp the full range and depth of this content, and the uniqueness and complexity of form, historical study is indispensable. To regard the history of art in the liberal arts college as secondary, ornamental, a luxury to be indulged if surplus funds are at hand, is a relic of outworn notions of culture.

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## ART ON MAIN STREET<sup>1</sup>

BY LAURENCE SCHMECKEBIER

A LITTLE over a year ago a well-known news commentator published the following remark in a local paper: "On Summit Avenue between Snelling Avenue and the Cathedral, I counted fourteen iron fences. There are hundreds more in St. Paul—some of them rusty, unsightly relics of an unbeautiful past. They do little good. . . ."<sup>2</sup> And under the slogan "De-fence for Defence," school children carefully surveyed the field, counted up more than 5,000 iron fences, and prepared for the most gigantic Hallowe'en festival the city had ever seen. For some fortunate reason, possibly conservative caution or simple inertia, the match that here was dropped did not develop into much of a conflagration, but it had significant possibilities.

<sup>1</sup> From an address presented before the Annual Meeting of the Minnesota Historical Society in St. Paul on Jan. 10, 1944, and published in part in *Minnesota History*, XXV, 1.

<sup>2</sup> *St. Paul Pioneer Press*, Sept. 22, 1942.

While walking down Sherman Street some time ago, I noticed the tall Doric columns of a Greek Revival house complete with prostyle cella, shallow peridrome, full entablature, frieze windows and low-pitched roof as recommended by the standard architectural handbooks of the nineteenth century.<sup>8</sup> Its awkward position on a small lot at the very edge of the sidewalk indicated that it was not on the site for which it was originally built. Its dull grey paint, crumbling foundations, and generally disheveled state suggested a slow process of disintegration that must have been going on for many decades.

Investigations by Miss Jean Anne Vincent<sup>9</sup> on the early architecture of St. Paul revealed this house to have been the old Colonel Robertson house built in 1854 and originally located around the corner on what was then Ford Street, now West Seventh Street. A granddaughter, Mrs. Ralph Emerson of Milton, Massachusetts, has preserved a photograph of the house as it appeared in the early 1860's. The contrast is significant from many points of view. What was once a dignified, elegantly proportioned mansion of solid American tradition, gleaming white in the midst of spacious lawns and tall elms, is now a broken derelict crowded into a slum area. The comfortable dining room, parlor, library and bedrooms of this house once provided decent living quarters for one self-respecting family. Today no less than six families of more-than-average size occupy the same building.

So it is with many another monument that grew out of the social and economic life of Minnesota. And this region is not alone, but a part of the endless Main Street that stretches from Times Square to Wilshire Boulevard, a bizarre, colorful, neon-lighted panorama that seems to be constantly in flux. Architecture and the other arts that are honestly conceived and honestly executed are indiscriminately torn down. Somehow there always remain those gas stations that look like Oriental pagodas, and hot-dog stands built in the shapes of Mexican hats, sitting pups and pussy cats.

If you observe what is happening to art on Main Street, I suspect your attention will be confined chiefly to architecture. Buildings are perhaps the first and most important of the creative arts; likewise they are the most difficult and expensive to destroy. But the same pattern of cultural and historical irresponsibility will be found

<sup>8</sup> e.g. Asher Benjamin, *The Architect, or Practical House Carpenter*, Boston, 1850.

<sup>9</sup> Jean Anne Vincent, *Saint Paul Architecture: 1848-1906*. Thesis submitted in partial fulfillment for the Master's degree, University of Minnesota, 1944.

equally as vivid in the other indigenous arts of original design and execution. They, too, are swept indiscriminately into attics, basements, second-hand stores and warehouses to be individually forgotten and finally destroyed in order to create storage space for more.

This dilemma has become almost standard for the last two generations. It seems dangerously close to the thinking that would destroy little pigs and plow under corn as a means of curing our economic ills. And yet, one of our most eminent scholars in the history of art, while claiming that "Much of the task of higher education must always be to assure the student of his heritage in the past," recommends that we withhold consideration of an artist's work until he has been dead at least 20 years.<sup>5</sup> Though not deliberate, that advice seems to have been followed, and indiscriminate wrecking of our regional artistic production—the good along with the bad—has been the result.

What can we as individuals do about it? Well, we can protest. Those of us who have tried know that it is not easy to gain a sympathetic ear and if one does, he is usually ridiculed as a crackpot conservative or a romantic antiquarian.

In questioning the impending destruction of a good but older building on the university campus a leading architect remarked that the average life of a modern building is only about 20 years, and that a building when it has outlived its usefulness should be destroyed. To an important business man, a public-spirited citizen, and popular patron of the arts, I protested the imminent destruction of the West Hotel in Minneapolis and asked whether, through his influential friends, something could not be done about it. He conceded its historic and aesthetic value to the Northwest region but flatly closed the discussion with the statement that the building did not pay, that taxes were high, and it was out of date anyway.

Did the Palace of Versailles pay? Was Santa Sophia allowed to live for only twenty years? Now that many churches of Mexico presumably have outlived their usefulness, are they destroyed? Our architectural monuments are not the great masterpieces of European art history; their prestige is not established by volumes of critical literature, but, like one's ancestors, they are our own and should be viewed with comparable pride and compassion.

The argument of the practical man that these buildings are no longer functional is not the fault of the work of art but of that

<sup>5</sup>Frank Jewett Mather, Jr., "Old Art or New," *COLLEGE ART JOURNAL*, I, 2, p. 31.

same "practical man." The blighted areas—like the taxes—are man-made. The intelligent understanding and utilization of the building from the standpoint of its own intended function is one means of maintaining that confidence, perspective and equilibrium which only the study of history—the arts along with political events—can give.

One often hears the remark "that a building may be all right, but is it beautiful"? Granted the single and all-important premise that the design of a work of art be well conceived and equally well executed, the history of art in Minnesota, as in any other region, reveals many different concepts of beauty which often completely contradict each other. They may vary in depth from the superficial whims of taste to genuine expressions that have "style." They may conform to what we call beautiful today, or they may not. They constitute, nevertheless, a part of what we are today. Understanding them may help us somewhat in the difficult task of understanding ourselves.

Traditionally art critics are not wanting in self-confidence. But when we, the public, read a reference to the older local arts on Main Street as "unsightly relics of an unbeautiful past," we may wonder about some of the convictions we have grown up with or have worked out for ourselves. One way to clarify these convictions is to look back at what people themselves said about the houses they were building or saw going up about them.

For example, in 1857 the *St. Anthony Falls Evening News* described the new home of Dr. Alfred E. Ames which was situated on the sloping ground overlooking Minneapolis and St. Anthony Falls. "It is built in the Grecian style," the article continues, "with beauty and symmetry both within and without and has none of the awkward and ponderous massiveness that hangs around the old castles of the Rhine."<sup>6</sup>

Three years later the *Minnesota Pioneer and Democrat* described Bishop Grace's new residence on Sixth Street: "in all the essential elements of durability, convenience and architectural finish it is perhaps ahead of any other building in Minnesota. . . . Such buildings not only add beauty and grace to our utilitarian city, but convey to strangers an exalted idea of the architectural taste and refinement of our citizens, and we hope that those who contemplate erecting good residences next season may profit by and if possible improve upon the example."<sup>7</sup>

<sup>6</sup> *St. Anthony Falls Evening News*, Oct. 2, 1857.

<sup>7</sup> *Minnesota Pioneer and Democrat*, Nov. 25, 1860.

Following the records one will find contradictory aesthetic ideals which result in the eventual conquest of one over the other as times and requirements changed. In contrast to the older Grecian style the ideal of a Tuscan villa is described in one of the handbooks popularly used by builders and architects of the period:

"It will be at once perceived that while this mode retains much of the expression of the Grecian style, it has far more variety, and a much more domestic character than the former. The characteristic quality of the purest specimens of Grecian architecture is *elegant simplicity*, and it is a quality which is most appropriately displayed in a temple. On the other hand we should say that the characteristic quality of the modern Italian buildings is *elegant variety*, which is most fitly exhibited in a tasteful villa. The great simplicity of the form of the first is highly suited to a temple, where singleness of purpose to which it is devoted appears symbolized in the simple Oneness of the whole edifice. The irregularity of the second is equally in unison with the variety of wants, occupations, and pleasures which compose the routine of domestic life."<sup>8</sup>

The understanding of the "beautiful" in the art of Main Street can best be developed from the ideals and judgments of those who conceived and experienced it as a part of their total existence. From the quotations cited here it is apparent that these people were by no means incapable of aesthetic judgment, and their opinions were not based primarily on whether the building "paid."

By calling attention to those "unsightly relics of an unbeautiful past" perhaps we are falling prey to the senseless adoration of things just because they are old—the antique-hunters' disease. Maybe the gaudy color and shiny tin that has been nailed onto the front of the corner saloon to make it look modern is an improvement. But there are two phases of modern art that confront us every day: one is the flashy color and slick design that can be counted on to pay commercially; the other is the less appealing but more honest emphasis on essentials. Architects have written, preached, and begged people to build according to their needs, with the limitations of available material and in a form good to look at as well.

Most people think of Frank Lloyd Wright as a handsome little man with flowing white hair, a genius for insulting people, and a way of building beautiful houses to suit himself for other people to live in. Yet no one man has done more for modern America, and for the world, to awaken in the minds of intelligent people an interest in the essentials of architecture—materials, forms, spaces and their integration into an organic whole. He has often spoken

<sup>8</sup> Andrew Jackson Downing, *Cottage Residences*, New York, 1853, p. 145.

of materials, for instance, as an artistic resource with a language of its own: "Each material has its own message and to the creative artist, its own song."<sup>9</sup> Stone, he declares, "is a solid material: heavy, durable and most grateful for, and so most effective in masses. A 'massive' material we say; so, the nobler the masses the better."<sup>10</sup>

It's the craftsman speaking here, a craftsman whose creative imagination is fired by the intrinsic character and artistic manipulation of a given material. In every region one can find buildings, which when judged simply as wood or stone well handled, would warm the heart and imagination of many a modern architect. If they do that, they are a valuable part of our cultural resources.

And so in dealing with everyday art on that mythical yet painfully realistic Main Street we encounter these practical problems of structural form, utility and beauty. They are not new but have remained paramount in the theoretical literature from the ancient admonition of Vitruvius for architecture, "habeatur ratio firmitatis, utilitatis, venustatis"<sup>11</sup> down to the protagonists of genuine architecture today.

#### *University of Minnesota*

<sup>9</sup> Frank Lloyd Wright, *On Architecture, Selected Writings 1894-1940*, New York, 1941, p. 126.

<sup>10</sup> *Ibid.*, p. 112.

<sup>11</sup> Vitruvius, *De Architectura*, libri X; I, 3, 2.

## ART HISTORY COLOR FILMS AS A TEACHING AID

BY RAYMOND S. STITES

TEN years have passed since C. R. Morey, at the New York meeting of the College Art Association aptly characterized our general art history courses as the "newest of the humanities." Since that time the philosopher, John Dewey, viewing the fields of art has suggested that:

"The material of esthetic experience in being human—human in connection with the nature of which it is a part—is social. Esthetic experience is a manifestation, a record and celebration of the life of a civilization, a means of promoting its development, and is also the ultimate judgment upon the quality of a civilization."

"Just because art, speaking from the standpoint of the influence of collective culture upon creation and enjoyment of works of art, is expressive

of a deep-seated attitude of adjustment, of an underlying idea and ideal of generic human attitude, the art characteristic of a civilization is the means for entering sympathetically into the deepest elements in the experience of remote and foreign civilizations. By this fact is explained also the human import of their arts for ourselves. They effect a broadening and deepening of our own experience, rendering it less local and provincial as far as we grasp, by their means, the attitudes basic in other forms of experience."

"In the end, works of art are the only media of complete and unhindered communication between man and man that can occur in a world full of gulfs and walls that limit community of experience."<sup>1</sup>

Perhaps the prime conclusion of Dewey's *Art as Experience* holds that art's highest value is the simultaneous communication of both emotional tone and idea. Here our pragmatic philosopher strikes a note in full accord with the old Thomistic dictum, inherited from both Plato and Aristotle, that "art is the hand-maid of religion."

Meantime our subject has become not only a science, but also the spiritual center of a movement for integrating the humanities. Throughout the United States countless colleges have initiated humanities survey courses, and almost without exception these have been built around the firm structure of our historical science. Now we are aware that the history of man's art presents a universal bible of men's spiritual life. Although we should never forsake our ideal of scientific accuracy in ascertaining the facts of our subject, we can hardly afford to neglect the obvious fact that we have been put in the strategic position for integrating the related fields of music, drama and historic literature with the emotional centers of creative student thought. For better or for worse we now recognize that we teach both a science and an art.

In presenting the material of our subject, like all other humanities teachers, we are pressed for time. So one is forced to turn away from the sole use of wordy texts to the visual evidence presented by slides, by colored prints or original objects. "One picture," the Chinese tell us, "is worth a thousand words." Following this line of thought one concludes that a motion picture can cover in a few moments the entire chapter of a text. When combined with a text, a fifteen-minute colored motion picture then presents both the idea and the emotional tone necessary for a very complete transfer of artistic phenomena.

At Antioch College there has just been finished the first of a series of culture films. It is entitled "The Dawn of Art." This

<sup>1</sup> John Dewey, *Art as Experience*, New York, 1934, pp. 326, 332, 105.

motion picture, which has been several years in the making, presents a number of connected episodes in the artistic life of the Cro-Magnards who painted and modeled their magic in the caves of France. The film indicates from the start that art is complex, arising from many cultural needs. Men and women are seen working in a rock-shelter near Font-de-Gaume. As they sew or scrape skins, make hunting tools, decorate a lamp and gather nuts for the winter, it becomes apparent that food is scarce. So the men who have returned from the hunt empty-handed repair to the dwelling of a medicine man who tells them he will make hunting magic. By lamplight they go to a chamber deep in the cave, stopping on the way to remember how they modeled two bison at Tuc d'Audobert. After a ceremonial dance they prepare their colors and paint the famous deer of Font-de-Gaume, one of man's first artistic compositions. On the way out of the cave, the artist stops to draw a fish, indicating that the magician told them the deer will be found in a stream.

The action flashes to the stream where one of the men spears a fish. Another spots the deer and they stalk it. They throw their javelins and the deer is brought down. The hunters return to the shelter with their game and have a feast, after which one of the men takes up a bone and engraves his tale. As he turns the bone we see that the story of the deer in the stream constitutes the first narrative art. At every stage of the action man has been creating his works of art from his hunger and his love, from his desire to adorn, to tell a story, and to propitiate the spirits of the unknown. These motives are finally reviewed in close-ups of the original creations.

It can be seen that the fundamental aesthetic philosophy implied in the film is based upon an examination of all the types of extant archaeological evidence concerning prehistoric man on the hunting-age level. This total evidence demonstrates conclusively that man's earliest aesthetic attempts arose in connection with several fundamental drives, each of which produced its own record. This writer finds no evidence unless it be a propensity for play, to suggest a separate, formalizing instinct which might be called outspokenly "aesthetic." This latter attitude arises only with the aging of human culture patterns and the growth of man's desire for definition. The objective archaeological evidence demonstrates that art appeared first with both the instincts for self-preservation and extension, or as playful decoration verging on magic. The art of

this age appears to have been useful either for some sort of associational magic or for recording ceremonies engaged in by entire social groups. Our evidence points to the obvious conclusion that, in the beginning, art was a strongly social activity.

Not the least of art's contributions to the continuation of human culture is the artist's ability to record the essential thought patterns of his communal life and to communicate them with all their accompanying emotional content. The demonstration in pictorial and dramatic form of this basic truth appears to be a large order. The effectiveness of the lesson is heightened many times by the use of color and narrative commentary. Playing records of Sibelius' tone poem *En Saga* while showing the film heightens its dramatic effect considerably and creates a distinctly pleasurable aesthetic sensation. However this also lessens the intellectual value for study purposes.

The commentary, for greatest effectiveness, has been written on several age levels. The one included with the first issues of the film is for the adult or collegiate level. Others for elementary grades and one in basic English have also been prepared. Commentaries can and should also be made up by the teachers who use the silent film. Since the chief purpose of the film is to stimulate further study and research, the students are encouraged to compose and read before the class their own observations and criticisms. The film has been used in this manner at several colleges and high schools, as a topic for discussion after a preliminary showing and then for a written essay after a second showing. Advanced students in the fields of social science, art, or religion have used it in connection with text-book assignments after the first showing.

The film has been used as a medium of examination. The student with an active scientific imagination and creative memory observes much more in the silent version without the spoken commentary than the lethargic student who needs the added assistance of the teacher's explanation. These keen minds should be given the extra opportunity for research assignments in books of the original source material. A list of such source books is appended to the commentary for the use of the teachers.

The purpose of this film, and the others now in the process of creation, is to quicken and to strengthen a belief in the ancient civilizing formula that "the proper study of mankind is man." Its purpose is to foster the belief that the ultimate recognition of the essential brotherhood of man can be brought about by students

made aware through art history of the continuity of culture. These students are mentally equipped to help perfect a future friendly world of coöperative society. Such a faith in the humanities can only become a deep inner conviction when one has surveyed evidence which shows that all men carry within them certain traits in common, and that man's finest artistic creations have a way of concentrating the most valuable of these traits and needs in symbols. These artistic symbols cut across the boundaries of race and creed and nation. Thus our film series is dedicated to the task of reawakening that ancient primitive faith, as translated from the Iroquoian Little Waters Ceremony by Carleton Burke, "Under the four heavens journeying, all men are brothers."

*Antioch College*

## ART COURSES FOR THE AVERAGE UNDERGRADUATE

BY DOUGLAS R. HANSEN

ANYONE attempting to evaluate credits in art for students transferring from one school to another is constantly impressed with the lack of uniformity in course offerings and the implied lack of common objectives in university and college art departments. In Dr. Goldwater's study on the teaching of art (C.A.J., II, 4; supplement) in which courses in fifty college art departments are analyzed, such a diversity is shown in our teaching as to make it appear that insistence on any one pattern is no more than a personal viewpoint. Since the fine arts have come to be more and more individualistic and the artist evaluated more than ever before on the basis of his personal expression, perhaps it is no more than logical that art teaching, too, should become an expression of the individual teacher's personal viewpoint. Although the teaching of art can never be systematized, it is reasonable to expect that if teaching is directed towards the needs of the average undergraduate in the liberal arts college, some accord as to general educational practices and objectives may be reached.

Certainly it must be conceded that the university art department can best serve the undergraduate when it functions in the interests of the majority. The department may offer professional training

for special students but it neglects its responsibilities if it fails to reach the mass of average undergraduates and to leave with them some degree of taste and visual sensitivity. The university art department should therefore emphasize the appreciation rather than the practice of art. If art is to have a lasting influence on the undergraduate, however, it must be more than informative; it must become an emotional experience rather than an intellectual one.

Traditionally, art has been taught in colleges by an intellectual method. At their inception, university art courses were looked upon as something extraneous. Fledglings in the liberal arts curriculum, they had to prove their value. In order to vie with the scholarly presentation of other subjects, art lectures and even studio processes were intellectualized. Following the example of the German universities, the history rather than the practice of art was emphasized. Since the history of art is related to cultural history in general, its academic value could be readily understood. Roger Fry in his first lecture as professor of Fine Arts at Cambridge University, "Art History as an Academic Study," stressed the need for the scientific method. But he also recognized the importance of sensory values and the significance of our feelings towards works of art. Art cannot affect one profoundly if feeling and emotion are excluded. Yet the earlier methods of art teaching in the universities excluded the very experience that deepens sensibility—practice in creative expression.

The department which stresses professional art training may add to its prestige, but it is not likely to attract students who are interested in art only as part of their general education. Such students are afraid to enter studio courses because they do not "know how to draw." Lectures on art history accompanied by demonstrations of technique are in the accepted tradition for these general students, but art is a practice where some kind of participation is the only avenue leading to genuine comprehension. Only the most sensitive can reach true understanding through a passive role. If this is true, even for those who have access to original works of art in museums, how much more true is it of students who, with rare exceptions, must depend on artistic substitutes such as lantern slides, color reproductions and plaster casts? Exhibits of original works of art in the university are important, but there should also be well-presented practice courses so that both active and passive artistic experience can be encouraged.

To comprehend art means to share the experience of the artist.

Perhaps it is in recognition of this truth that many creative artists are employed today as teachers. This does not imply the neglect of art history. The serious and thoughtful artist is indebted to the history of art and aware of the link between the art of the present and the past; but he feels intensely the need of a many-sided approach to art and the necessity of establishing a philosophy for himself. He himself is a student rather than a scholar and he sees his own problems in those of his students. Perhaps this kinship allows the student a ready communication with the artist, and by teaching the practice of art the artist can impart something of the understanding that comes from actual experience.

The division of time between history of art and practice courses is a difficult problem, and probably it should vary with individual students. It would be inadvisable, however, to concentrate in one field, for inevitably this would be done at the expense of the other. There is a natural tendency in studio courses to emphasize skill and technique and if the concern is too largely with visual facts and objective recording, the course will have little value in teaching students to understand artistic experience. Training of hand and eye is a professional necessity, but it is the problem of selection and rejection, and the reorganization of subject matter to fit the medium used and the ideas expressed, which lead to the comprehension of art. The emphasis should be not on technique or how to do it, but why it is done. If the student does not understand art as creative experience, his time is largely wasted. On the other hand, exclusive concentration on art history means depriving the student of active participation and, generally, no amount of seeing or hearing can take the place of experiencing and feeling. It is more important for the undergraduate in the liberal arts college to have a feeling for art than a knowledge of art, a spiritual rather than a utilitarian interest. The predominantly intellectual viewpoint is likely to bar genuine enjoyment of a great many purely emotional works of art. In their presence, reason and logic fail, and the spectator who is unaccustomed to respond emotionally to visual stimuli turns away with complacent and self-justified misunderstanding. The evidence is all around us.

If neither the studio nor the history of art course alone can meet the needs of the majority of students, the perfect balance lies somewhere between the two, and many university art departments have recognized the problem, if not its solution. The course consisting of lectures supplemented by studio demonstrations is not the

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answer. Analytical approaches to color and design, pictorial composition and various methods in art lead to the belief that there is a formula for art. The student can learn what someone else has done and feel a sense of accomplishment but he must know how it feels to create something of his own if he is to catch the excitement of the artist.

When an appropriate balance between history and practice is made by careful co-ordination within the department, the art department can play a vital role in the university. No attempt is made here to advocate definite methods in university art teaching for the undergraduate because no formula can be prescribed. We need, first of all, teachers who are intellectually and emotionally sensitive to art. They may have different backgrounds and experiences. They may be artists or art historians. Their teaching need not follow a rigid outline any more than their individual experience has followed a fixed pattern, but they should all be creators in their own right, alive and inventive. Through such instructors, the undergraduate may discover in art an experience that will be of lasting value to himself and to society.

*University of Missouri*

## TEMPORARY EXHIBITIONS FOR COLLEGE ART DEPARTMENTS

BY HENRY R. HOPE

THE controversy between Mr. Frits Lugt (C.A.J., II, 4, 98-101) and Mr. Charles Slatkin (C.A.J., III, 2, 54-58) over permanent collections and temporary exhibitions centers around the question of the social function of the museum. Mr. Lugt believes "we have to be rather skeptical about the educational value of museums." Mr. Slatkin answers that our museums are becoming "community centers" for both educational and spiritual refreshment" and advocates emphasis of "democratic function" and "social values." Both writers seem to agree that the purpose of the temporary show is to create a spasmodic stir, to induce the public to come to the galleries. This is perhaps the case in city museums but in colleges the loan exhibition can be used for other purposes, too.

There is a difference in aim between the ideal city and ideal

college temporary exhibition. This results from the different kinds of public each can reach. The attendance in the city museum is large and heterogeneous, ranging from child to adult, from casual visitor to specialist. The college community is more compact; its largest group is the student body. College students are familiar with habits of study, and can follow more advanced teaching than the public. Furthermore "democratic functions and social values" are emphasized in many campus activities and need not necessarily be the concern of the college art department. On the other hand, college exhibitions must meet certain conditions that would not be found in cities.

At Indiana University most of the students come from the towns and farming districts of the Midwest. Few have ever set foot inside an art museum. Some have never knowingly looked at a work of art before coming to college. What pictures they have seen are the color prints that hang on the walls of their homes or in high school corridors. To such students the term "fine art" will be associated with a chromolithographic image of Leonardo's *Last Supper*, or a plaster cast of the *Venus de Milo*. These inferior reproductions, since they have never been compared to originals, pass for their equivalent. Dulled perception and ignorance of even the commonest language of art are apt to prevail in regions where public art collections are scarce.

Much can be done with good reproductions, but to teach art effectively some visual experience with original works of art must be provided: there is no substitute for the direct, sensory stimulus of the original work of art upon the individual observer. No color slide, nor printed reproduction, nor plaster cast can convey the uniqueness and freshness of the original. The student can get this experience only by direct contact. It cannot be paraphrased in the classroom.

The problem is common, but it is not a dilemma. Most colleges possess a few paintings and other works of art which technically are original, although not always of a quality to stimulate aesthetic interest, but whether the university collection is large or small, good or bad, it can never be broad enough to meet the wide-ranging needs of a history of art curriculum. There are two ways of increasing the opportunities for seeing originals: first by sending classes to museums and art collections; secondly, by bringing works of art to the campus. Within practical limitations both methods are currently used. They vary according to availability. Where large

museums are within easy visiting distance the college need not depend heavily upon travelling exhibitions.

Indiana University is situated geographically so that it is feasible to use both methods. Before the war, museum trips were planned to Indianapolis, Cincinnati, Columbus, and above all, Chicago. During the autumn of 1941 several excursions were undertaken and the students were beginning to respond with enthusiasm when the war emergency led to the curtailment of these trips. This placed the full burden of the task upon the bringing of visual material to the campus and an enlarged series of exhibitions was organized forthwith.

In determining the kind of exhibitions to arrange in a long-term schedule, the first question to settle was that of their relation to the teaching in the department. Would it be possible to illustrate courses in ancient, medieval, renaissance, baroque, or modern art? It soon became clear that only with enormous expense and effort could we go beyond the modern period. Furthermore, we were limited to easily transportable objects. As in all museums, the showing of architecture was out of the question except in photographs or models. And in sculpture, anything weighing more than 200 lbs. presented a major problem in transportation and installation. This narrowed the choice to works of the 19th and 20th centuries with the emphasis upon painting, the graphic arts, and small examples of sculpture and the crafts. It was occasionally possible at extra expense to borrow paintings and sculpture from earlier periods, but it was entirely impracticable to plan a program of exhibitions illustrating the history of art. Visual experiences of this kind had to be postponed until museum trips could again be organized. Fortunately, the range of available material in the modern field is very wide, so it was decided to establish a broad program of exhibitions which, although unconnected with the chronological sequence of the history of art, would illustrate and amplify many of the lecture courses.

It was also discovered that these exhibitions could be of great assistance in teaching studio courses in drawing, painting, sculpture, and design. Students are likely to base their standards upon the average work being done in the class. The best students often imitate the work of the instructor and the others tend to copy each other. New exhibitions stimulated the students and helped to free them from the vicious circle of class copying. There was no attempt, however, to plan one kind of exhibition for the studio class and

another kind for the teaching of art history. In fact, there was no rigorous nor definite program at all as it was recognized from the start that good originals, if brought in abundance and variety, would serve a number of purposes.

The exhibition program was established primarily to bring original works of art to the attention of students, but students are not the only visitors. Bloomington is a small town and has no museum or other exhibition gallery. The department's building is known as the *Art Center* and it serves the entire community. This includes the faculty, townspeople, the local art association, and currently a number of ASTP cadets. The tastes and habits of these groups vary widely, but the total community is small, easy to reach with publicity, and reasonably responsive. A great variety of exhibitions is needed but they may, like the local movies, be of short duration—two or three weeks are usually long enough.

Since the start of this program, there has been a spirit of trial and error and a candid willingness to change bookings in order to take advantage of any windfalls or to give space to material of current interest. In spite of this fluidity of arrangement the repertory falls into certain general classifications. These correspond more or less to the needs of the students and community and may be summed up under four headings: (1) quality, (2) local, (3) educational, (4) political. That entitled "quality" is the largest group and includes all exhibitions in which the first objective was to emphasize the elements of freshness and uniqueness which have been described above as characteristic of the original. It will be seen that these categories are not mutually exclusive. An exhibition of works of quality can also be educational. Most of the exhibitions were planned with the hope of borrowing fine originals, yet mediocre works often provided good examples of style, technique, color or some other characteristic.

The best exhibitions in the "quality" group were "Masterpieces of Still Life Painting," a selection of 17th century Dutch, 19th and 20th century French and American pictures borrowed from two New York dealers; "French 19th Century Painting," which included Delacroix, Th. Rousseau, Millet, Corot, Courbet and several Impressionists. Needless to say, it was hardly the equal of the large city exhibitions, but it was not without fine pictures. Others in this large category were "Modern Mexican Paintings," "Self-Taught Painters," "Fifteen American Sculptors," and one-man shows of Picasso, Chagall, Kokoschka, Marsden Hartley, Max Weber, Stuart

Davis, and the sculptors, Maillol, Zorach and Laurent (the last-named is our resident sculptor). One of the most successful was an exhibit of modern rugs in abstract and colorful designs. Visitors who had been puzzled by the painting of Stuart Davis readily admired his beautiful rug.

The department would be snobbish indeed if it were to exclude the work of local artists. Not only do they have a right to be encouraged by exhibitions, but the familiarity of local personalities and subject matter gives the inexperienced visitor a spirit of confidence in approaching the otherwise strange realm of art. The nearby Brown County painters are exhibited annually. Their impressionistic romanticism is out of key with current American modes of painting but its rusticity and sentimentality appeal to many gallery visitors. The faculty artists, both amateur and professional, and members of the local art association are regularly invited to show their works. Such events are usually accompanied by a social affair. A purist might argue that all this has little to do with the objective of giving students visual experience with the fine quality of originals, but the practical museum men will recognize that these compromise measures pay dividends in the long run by way of a large and sympathetic public.

The category entitled "political" has consisted of exhibits involving subject matter or technique of current interest such as "Camouflage," "OPA Posters," "United Nations Posters," "Latin American Paintings," and recently "Russian War Posters." Again it can be said that these do not serve the purpose of experience with originals but they attract to the *Art Center* many campus groups who would not otherwise come and they serve to reveal at least one significant function of art in contemporary affairs.

There have been a large number of exhibits of secondary material of varying quality and interests which may be grouped under the heading "educational." Examples of these are "American Indian Art," a collection of blankets, pottery, jewelry; "Regional Architecture," the Museum of Modern Art's excellent arrangement of photographs accompanied by descriptive labels, the "Index of American Design Series," circulated by the Metropolitan Museum, a group of portraits of the same person by different artists, and several of the "quality" exhibitions which were arranged to show specific schools or styles such as "Expressionism," "Abstract Art," or "Still Life Painting."

During the first months of these exhibitions attendance was mea-

ger and the editors of the student paper were not particularly interested in giving publicity. The gallery lectures were poorly attended. The turning point came with the one man show of Picasso. His name was evidently known throughout the campus and students flocked to the gallery, some prodded by their instructors but others of their own free will. Since that time, many students entirely unconnected with the department have formed the habit of dropping in once a month to see the exhibitions. The publicity in the student paper, and in the town press as well, has been good and the commercial art classes provide posters for all exhibitions. Public lectures are given about once a month and although the competition with concerts, movies, and other lectures is considerable, it is always possible to attract an audience of from fifty to one hundred. The social tea is frankly recognized as a sure-fire attendance-getter. Curiously enough, people who can't find the time to come and look at pictures will come to the gallery if offered a cup of luke-warm tea and a few A&P cookies.

In line with the opinions of Mr. Lugt and Mr. Slatkin, these temporary exhibitions have been useful in attracting the public to the gallery. In addition, however, the series of changing exhibits with appeals to various groups has provided an excellent means of spreading the doctrine of art appreciation beyond the limits of enrollment in the department. Although entirely unsupported by a permanent collection this program appears to have educational value. Many of the students have at least become familiar with works of art. The development of connoisseurship however requires more experience with masterpieces than the temporary exhibitions can provide and the day will be welcomed when museum trips are again possible.

*Indiana University*

## HOW TO READ A PICTURE

BY DONALD J. BEAR

**H**OW to read a picture!" That seems very pretentious. As a matter of fact there are many ways to read a picture or any work of art. History has repeatedly produced brilliant scholars, earnest students, poet-essayists and artists who have given us both factual and imaginative readings of the works of the past great and small. There is some fact and fiction in them all.

A picture may be read for itself alone as clearly as a printed page. Of course, there are other considerations besides the appearance of the picture as a world by itself, that add interest to the art lover's experience. Knowledge of history, for example, a familiarity with the artist's personality, life and habits, are all very important. But we can agree that there are a few simple approaches which may help the art appreciator to form an independent judgment about the visual rightness and appeal of a picture regardless of these other facts.

We are also of the opinion that most books on art are valuable inasmuch as they stimulate thought and interest about art even to the point of controversy. As much as one will disagree with an opinion it is quite possible that it has served a valuable and valiant purpose if it somehow brings a picture or poem alive so that it becomes a breathing, glowing part of our willful conscious daily living.

I am convinced that pictures are painted as one special means of greater communication between human beings—sensuous, emotional and, perhaps lastly, intellectual and even literary communication. It is not necessary that the art of painting be labeled under the doubtfully ameliorative experiences, "cultural" or "educational."

There can be a great deal of interest, amusement, serious experience and even an extension of emotional patterns which are peculiarly personal and personally realized by the spectator in crossing the boundary of the frame and living within this abbreviated and succinctly ordered world, or again in roaming the fantasy land of the painter's pictorial mythology, whether it be ancient or modern. The visitor in this visual world may tingle with a shock of lightning through the mystic revelations of El Greco, re-read the awful pro-

nouncements of the inquisition by candle light in the chapel of this Spanish genius, or brood in the silver and thunder of his Toledo landscape. Again he may bow to the finality, fatality of Spanish death or the almost cruel exaltation of immortality which flashes through Greco's magnificent, cutting, nervous sweep and slash of brush. Before this world and the world of any artist, great or small, the visitor tests his own and the artist's power of redemption.

Nothing is absolute and all experiences are relative even in the predetermined, synthetic, self-willed, and self-controlled world of the artist's creation—the picture. Each masterpiece, major or minor, is but part of a universe composed of worlds varying in strength, personality, seriousness, liveliness, lowness or sadness according to the temperament of the artist and his purpose. There are pictures enough for all. And one may quite rightly dislike some masterpiece with an inbred or atavistic hatred for reasons which may be purely psychological.

While admiring a certain famous masterpiece, for example, Leonardo's "Mona Lisa," and appreciating its admirable technical qualities, its historical overtones, its poise and physical beauty, it is quite possible to feel that, if given a choice, one would rather read Walter Pater's marvelously turned melody of phrase about *Mona Lisa* than see the picture itself. Yet a great picture by El Greco, a landscape or still-life by Cézanne appear to have something bound within their expression of the visual world, held in terms of paint, that no words can quite simulate. Using one's eyes for the purpose of absorbing every inch of the picture's surface and every implied cubic inch of its depth stimulates a strong emotional reaction which occurs in no other way.

Before digressing to this point, we spoke of there being types of pictures for all dispositions and predilections. Picturemaking like life itself, runs the gamut of all emotions. Some pictures are like the news in the newspaper—a good job in the telling, but untrue. I doubt if anyone seriously believes over half of what he reads, but this does not impair the habit, necessity and even pleasure of reading. For those who wish a fairyland, and even a sophisticated one, there are the strange and moving charts of pain and play by Paul Klee and the deliciously illogical charms of Marc Chagall's meandering miracles. From the classical and mathematical procession in the pageants of Piero della Francesca, to the ghostly world of spun webs and gold by Magnasco, to the writhing order of the

transparently varnished and crystalline world of today's surrealist painters, there are pictures in abundance. Like books, they are to be read for varying reasons and moods. And who ever heard of re-reading the same book all the time?

Absurd and strange as it may seem, there are probably only two basic approaches in picturemaking. First we must remember the often-quoted definition of drawing, given by the little girl when she was first asked how and why she made her drawing. She said, "First I think. Then I draw a line around the think." This is the basis of all direct ideas told in picturemaking, regardless of age, of the individual artist, or history. To be practical, the Egyptians drew their fundamental words—they were picture-object ideas with a line around them. Then, many thousands of years later, an artist of Renaissance Italy painted a picture familiar to all of us, the "Sistine Madonna," and created through a different kind of knowledge and science an especial love for the use of the human figure and an absolute of an idea quite as definite as though it were a painted symbol word from Egypt or a nursery pictograph by a child.

The first of the two divisions of painting is the school built upon the concept of the construction of thought. This ends with the high classical period of the Renaissance, which is marked by the perfect balance of physical, mental and emotional content. Classicism was an interruption of the development of the Gothic into the Baroque. The Baroque, which by derivation implies distortion or exaggeration, with its emphasis on gesture, color and the great swirl of figures, leads directly to the disintegration of physical form, to the development of impressionism. This later development represents the second division of painting in which the passage, or phrase, becomes more important than the individual or object depicted.

Design is the uniting of various recognizable patterns of things with others to form a perfect phrase. As truly plastic painting develops, the line becomes an edge. What this edge encloses becomes the important substance of the picture. The picture exists as a tension between the picture plane, which is two-dimensional, and the imposed depth, which is three-dimensional. Depth is controlled by means of modulations of color and tone; the surface by means of design. Movement is the continuity of a painting; rhythm, the rise and fall, or cadence, which breaks and accents the continuity.

Only recently have we come to the point of attempting to break down in technical terms just what makes a work of art function for the spectator, psychologically, aesthetically and mechanically.

Earlier arts were devoted to legibility. There was no such thing as aesthetic except in a few isolated periods; and even the aesthetics of Graeco-Roman times were philosophical: they applied to the abstract idea of beauty, not to any specific art.

It is recognized that art is a means of communication, effected through formal control. Since art is artificial, that is, made by man, it follows that it is capable of being understood by other men. Modern artists have seized upon all ideas. Misunderstanding of art is often the result of misinterpretation, as, for example, the error made by the functional school in regarding Egyptian art as purely mechanical. The painting of Egypt, while simple and direct, was full of representation and literary content.

Early art is founded upon the simplest way of seeing. This leads directly to classicism, whose basis is clarity. Raphael and others of the great classical period of the high Renaissance changed the medium and were more scientific in their approach to the problem of painting the idea, but they were in direct line of descent from the earlier hieroglyphic art. Their pictures are just as legible and contain the same typical classical balance between the physical, mental and emotional.

After the emphasis upon the clarity concept was broken by the masters of the post-Renaissance period (Tintoretto, El Greco), painting of the passage became the dominating idea. Instead of the drama of the individual or object set apart for individual reaction, the artist found that the theater of color and motion, the excitement of experiment were important. This is consistent with historical changes. Within a single historical moment we find Rubens, Rembrandt and El Greco, related and embraced. With them as with the nineteenth century painters of light and air—the Impressionists—the motion and light and color and shadow, these all became more important than the single statement of an idea or a concept, or even again, of an individual object. Color, light, the theater of change, movement, speed, these have become the basic qualities of our more recent painting. This painting of today depends upon speed, passage, and idea. It is basically devoted to expression and to a certain emotional release that is held within the binder of oil, vehicle, pigment and light orchestrating its surface.

*Santa Barbara Museum of Art*

# THE PROTECTION OF ARTISTIC MONUMENTS IN EUROPE<sup>1</sup>

BY SUMNER MCK. CROSBY

OF paramount interest to art historians and archaeologists was the appointment in August, 1943, at the suggestion of the President, of the American Commission for the Protection and Salvage of Artistic and Historic Monuments in Europe, under the auspices of the State Department. The problem created by war in this particular field had already been widely recognized. In January, 1943, the American Council of Learned Societies provided for the formation of a Committee on Protection of Cultural Treasures in War Areas. Its first full meeting was held in June, 1943, and active work began early in July. During the spring of 1943, a sub-committee of the American Defense-Harvard Group was already functioning in the preparation for Army use of lists of monuments and cultural repositories in the war areas. Several national and civic institutions are actively collaborating in the endeavor; these include the Library of Congress, the National Archives, the Smithsonian Institution, the Frick Art Reference Library and the Metropolitan Museum of Art. Furthermore, numerous American and foreign scholars have continuously volunteered their services. The final results of this research are made available to the War Department

<sup>1</sup> A report based upon the activities of the following three committees:

*American Commission for Protection and Salvage of Artistic and Historic*

*Monuments in Europe*

Owen J. Roberts, Chairman  
David E. Finley, Vice-Chairman  
Huntington Cairns, Sec'y-Treas.  
William Bell Dinsmoor  
Herbert H. Lehman  
Archibald MacLeish  
Paul J. Sachs  
Alfred E. Smith  
Francis Henry Taylor

*Committee on Protection of Monuments, American Defense-Harvard Group*

Paul J. Sachs, Chairman  
H. O'Neill Hencken, Secretary  
Ralph B. Perry  
W. G. Constable

*Committee on Protection of Cultural Treasures in War Areas*

William Bell Dinsmoor, Chairman  
Sumner McK. Crosby, Ex. Sec'y.  
Solon J. Buck  
George H. Chase  
Laurence V. Coleman  
David E. Finley  
Mortimer Graves  
Horace H. F. Jayne  
Archibald MacLeish  
Charles R. Morey  
Albert E. Parr  
Paul J. Sachs  
Francis H. Taylor  
Langdon Warner  
Alexander Wetmore

and other governmental agencies through the Commission, whose headquarters are in the National Gallery in Washington.

This briefly describes the organized American effort to bring together and utilize information obtainable in this country for counteraction against the unparalleled destruction resulting from German plans for world conquest and from the war they have brought about. No one knows the present extent of that destruction, and it will surely be years before the entire story is evident, if indeed it can ever be fully revealed. Certain acts are well-known: the wanton burning of the Naples Library; the systematic looting of the Polish archives, libraries and museums; the levelling of Kiev; the recently reported destruction of the monastic churches of Meteora, Greece. There are other accounts, stories and rumors without number, appearing daily in our newspapers, in other publications and over the radio, many bearing evidence of the probability of systematic looting, confiscations, forced sales, and collection in Nazi hands of the treasures of invaded countries.

There is good evidence that the Germans thoroughly explored and inventoried the cultural as well as the economic resources of all countries to be occupied. This was often undertaken by the familiar German "tourist"; and it is openly asserted that archaeologists and other trained experts accompany the invading Nazi armies in order to select the most important paintings, sculpture, manuscripts and other objects and documents to be "protected." It is more than likely that protection has been actually achieved in a number of instances. For example, the German removal from the abbey of Montecassino of 213 cases stored there by the authorities of the Naples Museum and of the Naples Royal Library unquestionably has saved these treasures from the havoc of front-line fighting. If it is true, that the majority of these cases have been stored in the Vatican and the Castel Sant'Angelo in Rome, then the Germans have taken steps to preserve these irreplaceable objects for posterity.

To Nazi ingenuity, however, must be credited the assertion that the Ghent Altarpiece appeared in much more suitable and congenial surroundings in the Kaiser Friedrich Museum than it did in St. Bavo. The Belgians, with the cooperation of the French, had tried to protect this great painting by storing it with other masterpieces from Belgian collections in the Chateau of Pau. From there it was taken to be presented to Goering as a "gift." We can only hope that Goering has protected it, possibly by removing it to one of his private estates.

Perhaps it is small consolation that the Bayeux tapestry, removed

from France at the instigation of Heinrich Himmler, will necessarily remind the Nazis of a more successful conqueror of England. The announcement that the tapestry was being for the "first" time properly studied by a group of German experts may indicate that the Nazis were anxious to discover the exact nature of the Norman "secret weapon."

Less obviously stolen are the paintings and objects from private collections which now grace those of the Nazi leaders and the German museums. For example, the Vermeer *Portrait of a Man Reading*, formerly in a private Dutch collection, has been given to the Vienna Museum by Seyss-Inquart; several hundred other Dutch masterpieces now hang in the Museum of Linz, established by Hitler in memory of his mother, and designed to house the greatest collection of European art ever assembled in one place. More difficult to verify is the means by which the *Painting Monkey* by Chardin, until recently in a private collection in Paris, found its way into the Art Historical Museum of Vienna. This acquisition will very probably be recorded by the Museum as a "legitimate" purchase.

We of the United States and Great Britain had never laid plans for combatting this systematic seizure, and were unprepared in any formal way to act in preventing or repairing losses. But the sources of information available from scholars, institutions and individuals in both England and America are legion and when assembled will go far in providing a basis for counteraction.

Toward this end, the stated objectives of the American Commission have been given as follows:

"The Commission will function under the auspices of the United States Government and in conjunction with similar groups in other countries for the protection and conservation of works of art and of artistic and historical records in Europe, and to aid in salvaging and restoring to the lawful owners such objects as have been appropriated by the Axis Powers or individuals acting under their authority or consent.

"The appointment of the American Commission for the Protection and Salvaging of Artistic and Historic Monuments in Europe is evidence of the concern felt by the United States Government and by artistic and learned circles in this country for the safety of artistic treasures in Europe, placed in jeopardy by the war. It is also evidence of the Government's intention that, when military operations have been concluded, there shall be restitution of public property appropriated by the Axis Powers. It is expected that the Commission will use its good offices toward this end and will advocate that, where it is not possible to restore such property, either because it has been destroyed or cannot be found, restitution in kind should be made by the Axis Powers to the countries from which property has been taken. The Commission, it is anticipated, will also urge that restitution be made of private property appropriated by the Axis nations."

To date, the following measures have been taken. In order to provide trained men who will be available to advise and to take charge of the actual first-aid measures for damaged cultural monuments in the areas occupied by Allied troops, there are at present attached to the Allied Military Government specially qualified Army and Navy personnel forming a sub-committee for Monuments, Fine Arts and Archives. These men, both American and English, were formerly museum directors, librarians, archivists, architects, painters, sculptors, archaeologists, and art historians. Their particular assignment is to protect and salvage cultural treasures in the areas occupied by our armies.

Separate city, town, and regional maps locating the artistic and historic monuments as well as museums, libraries and other important cultural institutions are being supplied to the Commission for the special use of these monuments, fine arts and archives officers. Copies of the maps are also sent to the Army Air Force. Over 400 such maps have already been prepared for areas likely to be affected by military operations and more than a hundred additional ones are being worked upon. The basic maps have been supplied by various governmental agencies such as the Army Map Service, or the Library of Congress, supplemented by others from the American Geographic Society and from recent guide books. Buildings, classed as important monuments or as housing important artistic, literary or scientific collections, are clearly indicated on the maps, which are accompanied by coordinating lists with brief descriptions of each monument spotted.

In addition to the maps and lists of monuments, the Commission has, among other things, been able to supply the War Department with a manual, "Notes on the Safeguarding of Cultural Material in the Field," and the text and illustrative material for a lecture, "First Aid Protection for Art Treasures and Monuments," to be delivered at Civil Affairs Training Schools.

Research is also being undertaken to gather material that will assist the Commission in the gigantic post-war problem of restitution. This will relate not only to looted collections, but also to actual destruction with a view of replacement or reparation. For example, a despatch from Vichy has stated that of the 180,000 volumes and 8,000 manuscripts in the Tours Library, only 1,000 books and 2,100 manuscripts (fortunately including most of the valuable ones) have been saved. Louvain University Library, destroyed in 1914 and rebuilt with American aid, was again completely destroyed in 1940. Only about 15,000 out of some 900,000 books were saved. It is this

sort of material, gathered from numerous sources, which, once confirmed, will serve as a working basis for rehabilitation in the cultural and educational fields after actual military operations have been concluded.

To the enemy the creation of the Commission has been disturbing enough to evoke accusations of looting by American troops in Italy and of the shipping of "art treasures" from such places, as Herculaneum to America. What effect this German propaganda will have on the people of the occupied countries of Europe cannot be accurately estimated. It will, nevertheless, be counteracted to a large degree by the action of the American Commission, in supplying our Army and Navy with factual information that will assist in the preservation of cultural monuments during the actual fighting and in their restoration or restitution in the post-war world.

*Yale University*

## ANNUAL MEETING OF THE MEMBERS OF THE COLLEGE ART ASSOCIATION OF AMERICA

The 32nd Annual Meeting of the members of the College Art Association of America was held on Saturday, January 29, 1944, at 10:00 A.M. at the Institute of Fine Arts, New York University, 17 East 80th Street, New York.

### PROGRESS REPORTS:

On invitation of the Classical School Committee of the American Academy in Rome, representatives of the American Historical Association, the College Art Association of America, and the Medieval Academy of America met in January 1944. The following resolution was adopted:

"Resolved, that this committee recommend to the trustees that they make provision at the Academy for living accommodations (room and board) for from one to three nominees, of mature scholarship, from each of the three following organizations: American Historical Association, College Art Association, and Medieval Academy of America."

This would mean that after the war from one to three properly qualified members of the College Art Association would be invited annually to live at the Academy at Rome for a year of study. The resolution was heartily endorsed by the Board of Directors.

It was announced that the Board of Directors had appointed Miss Lawrence and Mr. Cook to act in an advisory capacity to inquiring member organizations. They are prepared to suggest consultants in various parts of the country competent to advise on the curricula of art departments.

#### AMERICAN ART RESEARCH COUNCIL:

On recommendation of the Executive Committee, the Board of Directors voted to accept the invitation to collaborate with the American Art Research Council in the continuation and expansion of its present program. The President of the Association was given full power to act in this matter. An article describing the work of the Council will be published in a forthcoming issue of the Journal.

#### INEXPENSIVE ILLUSTRATIVE MATERIAL:

At the suggestion of Mr. Myron Bement Smith, the Board voted to invite Dr. Elizabeth Sunderland to discuss at length a proposal concerning preparation of adequate illustrative material for history of art courses in the form of inexpensive lantern slides. It is proposed to prepare a set of slides in a carefully chosen field as an experimental first step. The Association is in no way financially involved but lends its best endeavors to the procurement of the necessary funds.

#### REPORT OF COMMITTEES:

The report of the Treasurer was read and accepted.

Miss Marion Lawrence, chairman of the Membership Committee, reported that there were 84 new members during 1943 and that 118 had cancelled. In view of present conditions, it was felt that the membership was being sustained beyond expectations.

It was suggested that former members of the Association now serving in the armed forces be asked whether they wish to receive copies of the JOURNAL which would be sent to them with the compliments of the Association.

#### REFRESHER SEMINAR:

On Mr. Hope's suggestion the membership recommended that the Board of Directors consider the possibility of organizing a post-war seminar and possibly courses designed especially for teachers whose work has been interrupted during the war.

#### PUBLICATIONS COMMITTEE:

Mr. Meiss, chairman, called attention to the publication of the first supplement to the Art Bulletin. This monograph, "The Flabellum of Tournus" by Lorenz E. A. Eitner, is the same format as the Art Bulletin and will be sold for \$1.00 to members of the Association and \$1.50 to non-members. Its publication has been made possible through generous grants from the American Council of Learned Societies and Princeton University which cover the cost of publication.

#### SCHOLARSHIP COMMITTEE:

The Association is planning to continue its awards to graduate students from the Scholarship Fund established by the Carnegie Corporation of New York if applications from properly qualified candidates are received.

#### BOOK SERVICE:

During the year of 1943, 535 orders were received ordering a total of 1059 books. One hundred thirty-three of these orders were received from institutional members and 305 from personal members. More than 1100 books have been ordered from the Christmas list up to the present time.

#### PLACEMENT BUREAU:

The Placement Bureau has received 22 inquiries for applications from colleges, libraries, prep schools, galleries and museums. As a rule the Association is not notified whether one of its candidates has been selected. Mr. Walters, chairman of the Placement Committee, is on leave of absence for the duration. All inquiries should be addressed to the New York office.

#### LECTURE BUREAU:

Although there was comparatively little activity in the past year, a number of tours has been booked for the early part of this year. Mrs. Mathias, the Lecture Secretary, is on leave of absence for the duration.

#### ROTATION OF DIRECTORS:

On a motion by Mrs. Roberta Fansler the membership voted to instruct the Board of Directors to reconsider the principle of rotation of members of the Board of Directors and to submit its proposals for the consideration of the membership.

#### ELECTION OF OFFICERS AND DIRECTORS:

The officers of the College Art Association elected for the coming year are: Sumner McK. Crosby, President; Myrtilla Avery, Vice-President; Mark Eisner, Treasurer; Millard Meiss, Secretary.

Directors elected are: John Alford, Alfred H. Barr, Jr., Walter W. S. Cook, Frederick B. Deknatel, Sirarpie Der Nersessian, Douglas R. Hansen, Marion Lawrence, Amy Woller McClelland, Ulrich Middeldorf, Rexford Newcomb, Erwin Panofsky, Andrew C. Ritchie, Florence H. Robinson, E. Baldwin Smith, Wolfgang Stechow.

The Nominating Committee elected for the next year is: Franklin M. Biebel, Chairman, Frick Collection, 1 East 70th Street, New York 21, N.Y.; Amy Woller McClelland, University of Southern California, Los Angeles, California; Katherine B. Neilson, Albright Art Gallery, Buffalo, New York; Agnes Rindge, Museum of Modern Art, 11 West 53rd Street, New York 19, N.Y.; J. Carson Webster, Northwestern University, Evanston, Illinois.

Any member of the Committee will welcome suggestions for next year's nominations. It is suggested that these be sent in writing not later than October 1, 1944, and should include a short statement describing the nominee's qualifications.

S. McK. C.

## BOOK REVIEWS

ANDREW C. RITCHIE, *English Painters: Hogarth to Constable*, xiv + 61 p., 36 pl. Baltimore, 1942, The Johns Hopkins Press. \$2.25.

It may be stated without exaggeration that there is hardly a field of European art history which has been less explored than that of classic English painting. This is all the more surprising in view of the great popularity which works of this school are enjoying, especially among private collectors of Britain and America. There is, to be sure, no dearth of books, most of them devoted to the chief masters. Few, however, offer more than a dilettantish compilation of anecdotes about the artists or, even more elaborately, about the notable or notorious people whom they portrayed. Attempts toward critical evaluation rarely go beyond vague generalities and boundless praise, more often than not tinted with national prejudice. Even one of the best of these authors, the spirited and scholarly Sir Walter Armstrong, is not without such bias when, in his book on Gainsborough, he wrote the sentence "*Virtuosité* has never been an English virtue." This despite the fact that in the entire history of European art we could hardly find a more conspicuous example of the brilliant virtuoso-painter than Thomas Lawrence; or that among the works of two of Armstrong's own heroes, Reynolds and Turner, examples abound where the display of dexterity has to a great extent become an end in itself. This is probably one reason why the more serious English scholars, who contributed so much to the study of the Italian and other continental schools, have shown relatively little interest in the art of their own ancestors.

Thus, the appearance of a book by a competent scholar, who intelligently and without bias approaches the subject and places the accents of true value where they belong, is wholeheartedly welcome. Andrew C. Ritchie, in his *English Painters: Hogarth to Constable*, has done just that. In the book, based on five lectures delivered at Johns Hopkins University, the author investigates English painting in the eighteenth and nineteenth centuries and its significance for later art both in and out of England. Rightly he concludes that it is not the "portrait manufacturers," as the sharp-tongued Hogarth used to call his colleagues, and, more specifically, not the two most successful ones, Reynolds and Lawrence, but the landscape painters who made the lasting contribution. And again, among the landscapists, it is not Turner but Constable who became the one English artist of far-reaching international importance.

Ritchie describes the social forces which influenced the development of English art, in particular the rise to power in the eighteenth century of a new commercial class with its demand for the portrait "as a concrete record or symbol of social position." He mentions the advent—first in England, with Hogarth—of the artist-writers who felt called upon to write "partly in defense of their practice as artists and partly in order to educate a backward or unwilling English patron."

Hogarth, in his dual nature as moralist and painter, is eloquently char-

acterized as "one of the most vital, original, various, and individual geniuses that England has produced."

So is Reynolds' rôle, both as a master who occasionally was capable of producing such truly imposing works as his "Doctor Johnson" or "Admiral Keppel" and, on the other hand, as the president of the Academy and art pedagogue who often failed conspicuously in the application of his own theories, and whose influence, still evident in the deadly boring society portraits of today, can only be called pernicious.

Comparing Gainsborough with Reynolds, the author clearly places the spontaneous and poetic art of the former above the latter's eclectic performances with all of their well worked out recipes and technical skill. He stresses the significance of Gainsborough as a landscapist and forerunner of Constable, pointing out in particular the excellence of some of the artist's early landscapes and small portraits in landscape setting which, indeed, equal in quality and exceed in freshness many of the best works of his maturity.

While the devotion of a whole chapter to William Blake, whom Ritchie rightly considers one of the most independent figures in the art of England, is fully justified, the total omission of Romney and Hoppner and, above all, Lawrence and Raeburn, is, in a way, to be regretted. Lawrence, after all, is a painter of rank, unique in some respects and, with all his shortcomings, eminently British. Raeburn, on the other hand, brought to portraiture, with his improvising technique of broad and vaporous brush strokes, a distinctly new and original style.

The evaluation of Turner and Constable leaves no doubt that it is not Turner, "the great showman, the eclectic, the Reynolds of landscape painting," but Constable, with his spiritual honesty, with his objective, almost scientific approach to the problems of his art, who is the truly great master and innovator.

Well-chosen quotations from the writings of artists and other contemporary comments add to the value of the book which, in its intelligently condensed form, its excellent diction and clarity of presentation, should be useful not only to teachers and students but to anyone interested in an important phase of western art.

WALTER HEIL

*M. H. DeYoung Memorial Museum*

ERWIN PANOFSKY, *Albrecht Dürer*, Vol. I, x + 311 p., 8 ill.; Vol II, xxxvi + 206 p., 325 ill. Princeton, 1943, Princeton University Press. \$20.00.

"And see, there stood truly hand in hand and apart from the others Raphael and Dürer before my eyes, and looked in friendly silence at their paintings hanging side by side." Thus wrote Johann Heinrich Wackenroder in 1797 in his "Memorial to our Venerable Ancestor Albrecht Dürer by an Art-Loving Friar." This romantic confrontation forecasts strangely the analytical comparison in the last sentences of Panofsky's book. There it is

told how the German master wrote on a drawing he had received from Raphael, "Raphael of Urbino, who was so highly esteemed by the Pope, has made these nudes and has sent them to Nuremberg, to Albrecht Dürer, in order to show him his hand," and how modern analysis has discovered that it was but a workshop drawing. "For Raphael it was a matter of course to present his German colleague with the best available specimen of a *style* for which he felt responsible, no matter whether the manual execution was his or a pupil's. Dürer, on the contrary, took it for granted that an Italian master, whom he respected and loved, could only have wanted to 'show him his *hand*'—the hand of an individual chosen by God" (p. 284).

After 150 years, the study of Dürer has returned to the same relation but on a higher level. Indeed, the European mission of Dürer hinges on this "friendship" with Raphael. Can the normative be extracted from the individualized, can the "outpourings from above" be reconciled with methodical analysis and experiment, can the designing hand be guided by the impulse of the creative individual and at the same time by preconceived patterns of harmony? The answer is not to be decided by the philosopher but is given by Dürer and the Renaissance. The *Apollo Belvedere* has lent his limbs to sinful Adam and Pico della Mirandola's oration on the "dignity of man" would find its highest illustration in Dürer's *Christomorph Self Portrait* of 1500.

To the interpretation of Dürer's synthesis, in which instinctively he blended medieval and Renaissance, Mediterranean and northern concepts, Panofsky brings his vast knowledge and deep understanding of European art and literature; and thus presents to us what will surely be the most essential work on Dürer for a long time to come. He owes a debt to Heinrich Woelflin for the method of visual analysis, and to men like Bartsch, Lippmann, Dodgson, Friedlaender, Meder, Winkler, Flechsig, the Tietzes, for critical compilation of the vast material of drawings and prints. For iconographic interpretations he draws upon Volkmann, Giehlow, Warburg, Weber, and Saxl, and thus gives a demonstration of the cooperative spirit of research in which individual contributions are merged in the final achievement. One must add to this list the essential contributions which Panofsky himself has made in the literature of Dürer: His first and still basic opus, *Dürer's Kunsttheorie* (1915), *Dürer's Kupferstich Melencolia I* (1923), *Idea*, (1924), *The Codex Huygens and Leonardo da Vinci's Art Theory* (1940), and a number of articles which prepared the ground for the present work.

In addition to text, bibliography and indices, the present work contains a "Handlist of Works," comprising 1734 items on 160 pages, arranged according to techniques, but within techniques according to subject matter. Under each heading, reference is made to such catalogues of Dürer's work as those issued by Tietze, Winkler, Lippmann, etc., and there follows a condensed discussion of the item in relation to its preparation, studies for it, meaning, etc., with references to special articles not listed in the bibliography.

The illustrations contain 325 reproductions, mostly of Dürer's works, but also some of those from other artists needed for comparison. Especially valuable for an understanding of the evolution of Dürer's graphic techniques are the enlarged details (Nos. 82-87; 127-134; 203-206). The illustrations have been made from the best available prints in American collections. This fact is worth mentioning since other books on Dürer have not always used the best prints for reproduction. In Winkler's volume in the *Klassiker der Kunst* series, three prints of the *Small Passion* are reproduced from Johannes Mommard's copies of 1586, while Panofsky uses the original woodcuts. The quality of the reproduction suffers, however, from the creamy paper which makes the paintings, especially, appear grayish and spotty.

Due to the associative power of the author's mind, the reader is constantly surprised and often amused by his formulations. Comparisons range from modern technology (i.e. "close up" portraits by Dürer) to such inspirations as calling Petrus kneeling over Malchus (in the *Small Passion*) of a "Mithras-like monumentality" (p. 146), thus placing the apostle in the ancestral line of "divine killers." And how truly human and expressive are such statements as that about the marginal drawings of Maximilian's prayerbook: "They (the colored lines) no longer try to compete with the letter press—no more than humming-birds try to compete with an elephant. To retain the simile: They skim and flutter around it so that the beholder enjoys a contrast between different qualities instead of witnessing a conflict between unequal forces" (pp. 182-3).

This power of association is fortunately paralleled by an equal power of observation. One example makes this amusingly evident. Where Woelflin in the *St. Jerome in his Cell* speaks of the shoes as scattered about, Panofsky recognizes their geometrical conformity to the construction of the interior. Both are right; the one in regard to effect and mood, the other in regard to intention and structure.

This statement may be understood as indicative of Panofsky's specific contribution to the literature of Dürer; *he is taking us behind the evidence of the finished works*. His formal analysis reveals the gradual genesis of artistic creations, retransforming them from a status of *being* into one of *becoming* (e.g. the *Four Apostles* in Munich); while his iconographical analysis provides the complete ideological material out of which the artist consciously or subconsciously must have chosen his specific formulation.

As a part of the biography of the artist we have to consider his self-portraits. Here two suggestions may be made. No. 1245 (Fig. 28) was first introduced by Peartree as a self-portrait of the artist and Panofsky follows him in this. The situation depicted (an ambulating lover) is highly improbable as a setting for a self-portrait in the 15th century (since it is not a formal betrothal group) as in the picture by a Suebian master in the Cleveland Museum and the features of the young man have nothing of the artist's "slavic" type. The self-portrait in the nude, No. 999 (reproduced in Winkler, No. 267), is dated by Panofsky in 1503. This seems to

me too early because of the technique which resembles that of the drawings for the Heller altar, as Flechsig has already remarked (Vol. II, pp. 306-7), and because the emaciated features show a man in his forties.

In regard to the most controversial section of the entire field of research on Dürer, the unsigned earliest wood-cuts, Panofsky chooses the reasonable middle road between the excessive number of attributions made by Kurth (bibl. 21)—useful, however, in presenting the scattered material in good reproductions—and the hypercritical attitude of Flechsig (bibl. 49). He follows closely the excellent analysis of Holzinger (bibl. 114, 115, and his important dissertation, Handlist No. 435) and establishes, on stylistic resemblance, an output broad enough to explain the fullfledged maturity of the later prints of the Apocalypse. It is unthinkable, indeed, that Dürer should have taken on and accomplished such a task without having had considerable experience with the tools of wood carving and the methods of transferring black and white values from the drawing to the woodcut. Thus, parts of the *Terence*, the *Ritter vom Turn* and the *Narrenschiff*, and tentatively a number of Nuremberg woodcuts previous to the Basel epoch (discussed lucidly under No. 435) are saved for the youthful master. The best proof for all these attributions is the fact that so many formulae of design are found in the later Apocalypse, while they have no parallel in the work of any other German master *before* 1500. Panofsky (against Flechsig) assumes Dürer must have cut the Apocalypse himself, since no apprentice could have mastered the new woodcut language. We go farther than that: Dürer remained throughout his life, for economic and artistic reasons, primarily a graphic artist. The execution and transfer of his designs is with Dürer anything but a technical procedure to be left to assistants. Only after 1510 does the appearance of an impersonal *taille* which can be handled by apprentices become clearly evident. Previous to that, the intervention of apprentices makes itself distinctly felt by immediate lowering of quality.

Special mention should be made of the magnificent interpretation of the so-called master prints of 1514, particularly the *Melencolia I*, to the iconographic interpretation of which rich supplementary material is contributed. Yet, in spite of Dürer's giving this engraving away together with the *St. Jerome*, I do not believe with Panofsky that the prints were related as a pair. The very confrontation of the two on pages 208-9 speaks against it on esthetic grounds.

In the field of painting, a discussion of Dürer's color schemes is strangely missing. Not that Dürer made a deeply influential contribution, but there is a historically significant transformation from strictly local to *changeant* colors by the admission of discoloring light. A number of works (still reproduced by Winkler) are eliminated or described as highly questionable, much to the advantage of an "authentic" Dürer. The naming of the portraits of the period of the journey to the Netherlands has dispelled considerable confusion.

New interpretations for the Dresden altar, the Jabach altar, the Heller

altar, the All Saints altar contribute both to the understanding of meaning as well as to that of the intention of form (e.g., the Heller altar as "vision" shared by the beholder). Occasionally, one may question how much Dürer actually was aware of some of the intricate iconographical ideas embodied in his designs. Yet even if Dürer received Politianus or Agricola second-hand from his more learned friends or created theological programs by elaborating on already existing presentations, Panofsky's analysis at least circumscribes the radius of possible inspiration.

As to the drawings, a thorough discussion would be impossible in such limited space as the present review permits. The extensive cross reference system of the Handlist between preparatory drawings, prints and paintings not only illuminates the genesis of individual works, but is likewise most indicative of Dürer's artistic character. Like a thrifty householder, he kept in storage his material until the day for using it came. Gladly one notices that such excellent drawings as the *Satyr Family* (Fig. 121, No. 904-5) and the *Memento Mei* (Fig. 147, No. 876) are rescued from Tietze's verdict.

The chronology of Dürer's drawings is quite well established, and Panofsky only occasionally deviates from the Tietzes' catalogue and Winkler. An important re-dating is perhaps that of the landscape studies of Kalckreuth (1397-98) to the year 1500 instead, as in Tietze, 1514, thus following the suggestion first made by Pauli. We cannot agree with his date, 1493, for the drawing *Pleasures of the World* (Fig. 29, No. 874). The treatment of space, the motion of the figures and details of costumes, such as shoes, seems to me not possible before 1500. In that I would rather follow Tietze (Vol. I, pp. 337-339 and A150). It is also understandable that the easy, flowing line has aroused doubts as to its authenticity. But who else could have done such a drawing in that period? It is the same question which arises as an ultimate criterion for the early woodcut production.

New and illuminating is the discussion of the style of Dürer's last years in the field of drawings, which brings him once more back to Mantegna. This time, however, Dürer returns not for the vitality of this master's work but for its formality. This development is quite the reverse from that apparent in his theoretical studies dealt with in the last chapter. The search for the normative in appearances was a part of his encounter with Mediterranean art. First he was struck by its sensuous impact ("an animalistic conception of human nature," p. 33). The author, following here Warburg's profound insight into "the exchange values" of basic human motives, condenses his thoughts on a fundamental page on the "Rinascimento dell' Antichità" (p. 33). Yet the influx of antique vitalism was paralleled by contact with Mediterranean rationalism. If reflection was the result of reasoning intelligence, then beauty must be constructible. Perspective and proportion are the two organizing principles. Their application is static and inflexible in the earlier period of his studies. Yet, the acquaintance with Leonardo's theory of motion on the one hand and the experience of nature's inexhaustible variability on the other hand, widened

Dürer's theoretical thinking from the application of superimposed measurements to an art of empirical measuring without the original idea of the generation of beauty through construction. In Panofsky's words, "With Dürer, on the other hand, the medium of comparison [between the artist and God] is not the painter's ability to reproduce all that is, but his ability to call into being something that never was" (p. 281). Panofsky has here paraphrased the German mystic, Meister Ekkehart: "Creation means communication of being, but communication of being that did not exist previously."

Besides the elucidation of Dürer's theory of art, its growth and its difference from others, Panofsky has contributed actively to the proper translation and thus interpretation of Dürer's terminology. He has achieved this clarification in referring to Camerarius' contemporary Latin translation, which indeed can be used as a Rosetta stone for the artist's freshly created German scientific prose. A comparison with Pirckheimer's suggestions to Dürer (p. 245) makes it evident that Dürer—infinitely superior to his learned friend—is also the creator of a new scientific German prose of unadorned truthfulness and originality.

"For we must love the classics for the sake of Christ," wrote Erasmus in his *Enchiridion* (quot. p. 152). It took the life experience of a scholar equally at home in the classical as in the Christian tradition to produce a work that can do justice to Dürer's universality and to Renaissance syncretism. But it took beyond this the power of artistic empathy to preserve the feeling for the naive spontaneity in Dürer in a book in itself original, spontaneous and clear through and through.

ALFRED NEUMAYER  
Mills College

JAMES A. PORTER, *Modern Negro Art*, viii + 200 p., 85 pl. New York, 1943.  
The Dryden Press. \$3.25.

This, "the first comprehensive presentation of Negro art" in the United States, is fortunate in its author. Mr. Porter, a teacher at Howard University, with penetration of mind and acute sensibility here evaluates objectively the Negro's contribution to our plastic arts from 1619 to the present day.

*Modern Negro Art* brings before us what unfortunately has been an unknown land for most historians. We are all aware of the dramatic and vocal powers of a Paul Robeson; we acknowledge the supremacy in song of Marian Anderson; we may have thrilled to the uninhibited gusto of a Louis Armstrong or a Bessie Smith. But the estimable plastic arts of the Negro have been left out of our attention to such an extent that very few of us even know that the competent craftsman Henry O. Tanner (1859-1937) was a Negro.

Henry Tanner receives the most extended treatment granted to any artist in this book. He is honored as the first genius produced by four

generations of Negro effort. This was, according to Mr. Porter's dispassionate account, a Negro effort sorely tried at every hand by prejudices ranging from utmost viciousness to the most subtle politeness. Artist Tanner belongs, in our opinion, on a level with his contemporaries John Twachtman and Alden Weir. The story of his success is at least in part the story of understanding aid brought to him by white men: Eakins, Gérôme, Rodman Wanamaker.

A reading of this book will convince one, despite its occasional "success story" concerning a Henry Tanner, that our democracy and perhaps our teaching in the arts have failed miserably to advance that genuine talent and that fine hope for betterment which belong to the Negro, who is yet forced, almost everywhere, to live a shoddy existence on the marginal lines of our American civilization. Mr. Porter's book offers evidence enough of a vast potential for good, still, unfortunately, hidden in the dispossessed Negro's breast. Occasion should be made to steer this talent into the open and into the larger stream of our cultural effort.

From this book and from exhibitions of Negro plastic art which we have seen I am convinced that the Negro, once he is granted liberal opportunity, will bring to our arts a strength of color and a seriousness of purpose they need. In his evolution historically as a painter the Negro has followed understandingly the successive changes in the white man's art. He is an excellent mimic. And his relation and response to the arts he sees have been largely that of the intelligent woman art-student's relation to the style of the painter with whom she studies. The Negro's sedulous following of the white man is in large part the result of his pathetic desire to remain legitimate, to toe the mark, to be accepted as safe.

In our American scene, the Negro student of the arts ought to be permitted to stand on his own feet, to make his contribution, however different that contribution may be, or may become, from the pattern of the white man. In the song and music of the freely-articulate Negro we hear again and again the pathos of his people and their inability to admit defeat. His song and music perpetuate past trouble and present need. But in his plastic arts the Negro is forced somehow to echo the techniques and subjects as well as styles of the white.

Mr. Porter has done exceptionally well by the Negro in his chapter concerning naïve and popular painting and sculpture. He is unwilling to see the Negro relegated to the "folksy" background established enthusiastically by our apostles of the regional and the byway. He does not admit the validity of the argument that would have us believe only in a Negro who is either a performing clown or a sensual animal. And Mr. Porter's plea for the recognition of the Negro as adult comes at just the proper moment. One of the most capable among self-taught painters is the Negro Horace Pippin. And the most exalted as well as most expensive of radio manufacturing firms has just scored an astonishing success, as we learn from its advertising agent, by using one of Horace Pippin's works as an illustration to advertise the songs of Stephen Foster. The songs of

Stephen Foster and this particularly saccharine painting of Pippin's perpetuate exactly that interpretation of the Negro which is most offensive to such cultivated and alert Negroes as Paul Robeson, Marian Anderson, and, we presume, Mr. Porter.

Our American Negro has long since ceased to be an Old Black Joe or a robot hammered into submission by a hand heavy with good intentions. As a recorder of the attainments of his people, Mr. Porter is ideal. He has placed on record many histories of disappointments, of talent overlooked or smothered before its time. He has presented his material and his conclusions with scholarly reserve. In our larger cities there are many teachers in the fine arts whose work brings them next to the Negro student. It is for these teachers that this book will be especially fine; if they grant to the Negro boy or girl opportunity for accomplishment and self-development in the plastic arts perhaps we may yet see in this field the strength of Robeson and the tenderness of Anderson.

JOHN FABIAN KIENITZ  
*University of Wisconsin*

## BOOKS RECEIVED

*The Story of Painting from Cave Pictures to Modern Art*, by Thomas Craven, xx + 251 p., 97 ill. (of which 12 in color), published by Simon and Shuster, New York, \$5.00.

*Twenty-Second Annual of Advertising Art*, by the Art Directors' Club of New York (from the exhibition at the Public Library, New York, in the spring of 1943), 192 p., numerous ill. (14 in color) + index and advertising section, published by Watson-Guptill Publications, New York. \$6.00.

*The Greek Revival in the United States: A Special Loan Exhibition* (Introduction by Joseph Downs), 2 p., 67 ill., published by the Metropolitan Museum of Art, New York. Fifty cents.

*Notes Hispanic III*, 138 p., ill., published by the Hispanic Society of America, New York, contains seven articles on Spanish Art. \$1.00.

*Letters to his Son Lucien*, by Camille Pissarro (edited by John Rewald with the assistance of Lucien Pissarro), 367 p., 90 ill., published by Pantheon Books, New York. \$6.50.

*Romantic Painting in America*, by James T. Soby and Dorothy C. Miller, 144 p., 126 ill. (2 in color), published by the Museum of Modern Art, New York. \$2.50.

*Alexander Calder*, by James J. Sweeney, 64 p., 55 ill., published by the Museum of Modern Art, New York. \$2.00.

*Great American Paintings from Snybert to Bellows, 1729-1924*, by John Walker and Macgill James, 31 p., 104 pl., published by the Oxford University Press, New York. \$5.00.

*Francesco di Giorgio, 1439-1501*, by Allen S. Weller, xvi + 430 p., 118 ill., published by the University of Chicago Press, Chicago. \$10.00.